

II.

Carl Nielsen

Concertos · *Orchestral Works*

Hymnus Amoris · Aladdin · Incidental Music

Emil Telmányi · Thomas Jensen · Aksel Schjøtz



The Historic *Carl Nielsen* Collection



Emil Telmányi

DACOCD 354

Violin Concerto Op. 33 FS 61 (1911) 33:43

[1] Prelude. Largo - 6:08

[2] Allegro cavalleresco 12:00

[3] Poco adagio - 5:25

[4] Rondo. Allegretto scherzando 10:10

Emil Telmányi, *violin*

Royal Danish Orchestra, Copenhagen

Egisto Tango, *conductor*

Recorded June 3-7, 1947 Tono X 25081-85

Flute Concerto FS 119 (1926) 17:08

[5] Allegro moderato - 10:07

[6] Andante - 4:22

[7] Allegretto 2:39

Poul Birkelund, *flute*

The Danish Radio Symphony Orchestra

Thomas Jensen, *conductor*

Live Concert Tivoli, May 29, 1958

[8] **Clarinet Concerto** Op. 57 FS 129 (1928) 25:12

Ib Eriksson, *clarinet*

The Danish Radio Symphony Orchestra

Mogens Wöldike, *conductor*

Live Concert, May 19, 1954, Denmark's Radio, Studio 1

DAC OCD 355

The Danish Radio Symphony Orchestra:

Little suite for strings A minor, Op. 1 FS 6 (1888) 14:35

[1] Prelude. Andante con moto 2:38

[2] Intermezzo. Allegro moderato 5:38

[3] Finale. Andante con moto - 1:08

[4] Allegro con brio 5:11

Erik Tuxen, *conductor*

Live Concert, October 16, 1956, Stockholm

[5] **Helios Overture** Op. 17 FS 32 (1903) 12:27

Erik Tuxen, *conductor*

Live Concert, October 4, 1956, Denmark's Radio, Studio 1

[6] **Saga-Drøm** (A Saga Dream) Op. 39 FS 46 (1907-08) 9:03

Erik Tuxen, *conductor*

Live Concert, March 3, 1957, Denmark's Radio, Studio 1

[7] **Pan and Syrinx** Op. 49 FS 87 (1917-18) 7:16

Thomas Jensen, *conductor*

Live Concert, February 16, 1959, Denmark's Radio, Studio 1

[8] **At the bier of a young artist** (Andante lamentoso) FS 58 (1910) 5:03

Thomas Jensen, *conductor*

Live Concert, January 12, 1958, Denmark's Radio, Studio 1

[9] **Hymnus Amoris** Op. 12 FS 21 (1896-97) 19:49

Soloists: **Ruth Guldbæk**, *soprano*. **Ellen-Margrethe Edlers**, *mezzo*

Niels Brincker and **Niels Møller**, *tenor*

Holger Nørgaard and **Niels Juul Bondo**, *bass*

Danish Radio Boys Choir. Danish Radio Choir.

Thomas Jensen, *conductor*

Live Concert, Tivoli, May 29, 1958

DACOD 356

[1] **Søvnen** (Sleep) Op. 18 FS 33 (1903-04) 17:25

The Danish Radio Choir

The Danish Radio Symphony Orchestra

Johan Hye-Knudsen, *conductor*

Live Concert, November 19, 1953, Denmark's Radio, Studio 1

From Music for "Aladdin" (suite) FS 89 (1918-19) 20:26

[2] Oriental Festival March 3:11

[3] Aladdin's Dream 0:57

[4] Dance of the Morning Mists 1:52

[5] Hindu Dance 4:14

[6] Market Place in Ispahan 3:18

[7] Prisoner's Dance 2:39

[8] Negroes' Dance 4:15

Tivoli Concert Hall Orchestra

Svend Christian Felumb, *conductor*

Recorded September 11, 1953 EuCol. KSX 1

From Fynsk Forår (Springtime in Funen), Op. 42 FS 96 (1921)
[9] Den milde dag er lys og lang (The mild day is bright and long) 2:08

Aksel Schiøtz, *tenor*

The Copenhagen Philharmonic Orchestra

Svend Christian Felumb, *conductor*

Recorded September 2, 1940 HMV X 6612

From Music for “Moderen” (The Mother) FS 94 (1920)

[10] Tågen letter (The fog is lifting) 3:07

Holger Gilbert-Jespersen, *flute*

Valborg Poulsen, *harp*

Recorded January 31, 1936 HMV DB 52003

[11] Min pige er så lys som rav (My lass is as fair as amber) 2:21

[12] Så bittert var mit hjerte (So bitter was my heart) 3:35

Aksel Schiøtz, *tenor*

Royal Danish Orchestra, Copenhagen

Johan Hye-Knudsen, *conductor*

Recorded August 29, 1940 HMV X 6612 and DB 5241

[13] Børnene leger (The children at play) 1:48

Poul Birkelund, *flute*

[14] Tro og håb spiller (Faith and hope are playing) 1:58

Poul Birkelund, *flute*

Herman Holm Andersen, *viola*

Recorded 1960 Met MCEP 3112

[15] Prelude to Scene 7 2:41

[16] Som en rejselysten flåde (Like a fleet ready to set sail) 1:13

Chorus of the Royal Theatre

Royal Danish Orchestra, Copenhagen

Johan Hye-Knudsen, *conductor*

Recorded August 24, 1936 HMV Z 237

[17] March 4:05

Royal Danish Orchestra, Copenhagen

Thomas Jensen, *conductor*

Recorded 1942 ? Odeon D 6437

From Music for “Tove” FS 43 (1906-08)

[18] Vi sletternes sønner (We Sons of the Plains) 3:11

[19] Jægersang (Hunters' Song) 2:58

Aksel Schiøtz, *tenor*

Herman D. Koppel, *piano*

Recorded September 5, 1938 HMV X 6152

From Music for “Willemoes” FS 44 (1907-08)

[20] Havets Sang (The Song of the Sea) 2:40

Aksel Schiøtz, *tenor*

Herman D. Koppel, *piano*

Recorded June 11, 1940 HMV X 6605

The FS numbers refer to the bibliography

Carl Nielsen: Kompositioner. En bibliografi ved Dan Fog i samarbejde med Torben Schousboe
(Copenhagen 1965)



Thomas Jensen

Violin Concerto Op. 33 FS 61 (1911)

Carl Nielsen began his studies at the Royal Danish Music Conservatory in the hope of becoming a violin virtuoso and a composer. In the latter quest he was an undisputed success but he was never to become a great instrumentalist. He spent some years as a second violin in the Royal Danish Orchestra, and even once appeared as soloist in a couple of virtuoso pieces by Wieniawski and others, but a career as a soloist continued to elude him. On the other hand he was very well acquainted with the violin and its possibilities, as the two violin sonatas (of 1895 and 1912) and two solo pieces (Prelude with Theme and Variations from 1923 and Prelude and Presto from 1928) clearly demonstrate. The violin concerto - he composed only one - is indeed a virtuoso concerto, but not in the "old-fashioned" style. The form is original, but the soloist gets scant opportunity to show off in spite of the considerable technical difficulties. Like that of Brahms the concerto is a symphonic concerto (Brahms's work has even been described as a concerto *against* the violin rather than *for* it, and much the same might be said of Nielsen). The concerto is in two movements, or rather two parts, with each of the two main parts split into two distinct but connected subsections. The first movement begins with a Prelude. The tempo signature is *largo*, the character searching and diffuse. The allegro bears the signature *cavalleresco*, which can only be translated as "chivalrously". Nielsen, not a learned man, did often fall for the temptation to make use of colourful foreign terms, but in this particular case the characterization fits the music perfectly. There really is a chivalrous swagger to the main

theme of the allegro. Here the solo part is very virtuoso, and the orchestra's accompaniment gives the soloist little opportunity to relax. The second movement starts with an *adagio* in which Nielsen's melodic skills come to the fore. It leads without break into the finale, a rondo, which shows us a completely different world to that of the allegro of the first movement. The mood is subtle, capricious, humorous, but there is also room for a sad little theme in G minor - even though this, too, is reminiscent of what has been called "the Nielsenian chicken run". After the first performance on 28 February 1912 one critic suggested that some other Nielsen work be performed between the two movements, owing to their completely different styles. It seems that this idea has been taken seriously on at least one occasion. The soloist at the first performance was Peder Møller (1877 - 1940), but it was Emil Telmányi who introduced the concerto to a wider audience and who made the first recording of it - the recording that has now been transferred to CD. The concerto has not so far achieved great popularity with international audiences, and none of the great international virtuosos has made it his own. Yehudi Menuhin recorded it, but never played it publicly, although in recent years both Cho-Liang Lin and Dong-Suk Kang have recorded it and played it at concerts.

Flute Concerto FS 119 (1926)

Nielsen composed the flute concerto specifically for Holger Gilbert-Jespersen, thereby redeeming - in part - a promise he had made to the members of the wind quintet of the Royal Danish Orchestra to compose a solo concerto for each of them.

(Sadly, only the flute and clarinet concerto were ever completed). The concerto is in two movements Allegro moderato - Andante and Allegretto, and is in a lyrical and playful idiom of predominantly lighter colours. It has been described as owing a lot to Nielsen's background on the island of Funen - certainly the composer's frequently grotesque sense of humour is much in evidence, as in the trombone glissandi in the last movement. The body of the concerto was composed during a stay in Italy, but as so often was the case Nielsen had trouble completing the score in time - in time, that is, for the planned first performance. He therefore sketched a makeshift conclusion to the work which was used at the first performance, which took place in Paris on 21 October 1926 with Gilbert-Jespersen as soloist and Telmányi conducting. The first performance in Denmark - complete with the intended Tempo di Marcia conclusion - took place in Copenhagen on 25 January 1927; Gilbert-Jespersen was again the soloist.

Clarinet Concerto Op. 57 FS 129 (1928)

Nielsen's clarinet concerto was composed for the renowned Aage Oxenvad, for many years a member of the Royal Danish Orchestra and the leading Danish clarinetist of his time. Like the last of the symphonies (*Sinfonia Semplice*, 1924-25) it is a radically modernist work which nonetheless in its melodic texture reveals the Carl Nielsen familiar from earlier works, including the many songs. The orchestral forces are modest: two bassoons, two horns, side-drum and strings. The concerto is in one movement but split into four sections. It was first performed on 14 September 1928 at a private concert at the home of some friends of the

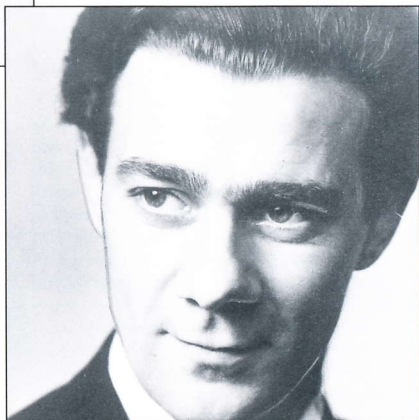
composer, Carl Johan Michaelsen and his wife, in Humlebæk. Oxenvad was the soloist, and Emil Telmányi conducted. The composer's friends were enthusiastic, but the first public performance, at the Odd Fellow Hall on 11 October the same year, the tune was to change. The critic of the *Nationaltidende* wrote on 12 October, "I volunteer for the designation "uncomprehending idiot" when it comes to this particular field of music... the tonal impression was at such a remove from all conceptions of beauty and sonority that even a "contemporaneously" adjusted ear must have felt pain at the experience... We are convinced that there is no future for this work." *Ekstrabladet* wrote, "If this is to be the music of the future then we do not believe coming generations are to have a particularly good time of it in the concert halls - but then we do not believe this work has any future, either." and *Kristeligt Dagblad* called the concerto, "this difficult and in many respects unappealing work."

The concerto commences with the main theme that is to reappear throughout the work, and which is of the same character as the variation theme in the finale of the sixth symphony. The second section has the heading *Poco adagio* and is a true Nielsenian tune. The third part is something of a scherzo which finishes in march rhythm before a cadenza leads into the finale, a rondo. The concerto finishes with a sustained, diminishing note from the soloist.

The critics were proved wrong (as they so often are), for Nielsen's clarinet concerto is now widely seen as the foremost concerto for the instrument after Mozart's. Practically all the great soloists have it on their repertoire.



Poul Birkelund



Ib Eriksson



Egisto Tango



Mogens Wöldike

Little suite for strings Op. 1 FS 6 (1888)

The little suite for strings was not Nielsen's first composition but it was the first he officially recognized at the beginning of his career. And it is indeed an astonishingly mature and convincing piece. By character it is Nordic romantic; the tunes are charming and the writing for the string orchestra first-rate. And success was immediate at the first performance at the Tivoli concert hall on 8 September 1888 - in fact the second movement had to be repeated.

The prelude is brief, just 46 bars, and dark and serious of character. It is followed by a light and graceful intermezzo, and then by a fiddler's waltz that reveals that Nielsen had not lost his roots in the folk music of his childhood and youth. The introductory theme of the finale originates in the prelude, but the gravity is soon relieved by a bright and energetic theme in A major. The suite concludes with a final reminiscence of the theme from the prelude.

The British composer musicologist Robert Simpson writes in his book "Carl Nielsen, Symphonist" (1952 and later editions) that the *Little Suite* reveals Nielsen's sure sense of musical form. The work has certainly maintained its popularity and remains one of its composers most-played pieces.

Helios Overture Op. 17 FS 32 (1903)

Helios is the Greek for Sun, and indeed this overture was composed in sunlit Greece where the composer and his wife spent some time in 1903. The inspiration was the sun's daily progression over the Archipelago as the Niensens witnessed it from the window of their hotel in Athens. The first performance took place on 8 October

1903, the Royal Danish Orchestra playing under the baton of Johan Svendsen. Nielsen explains the idea behind the work by means of a verse which the poet Einar Christiansen (*Saul and David's* librettist) wrote on his request:

Silence and dark - the sun rises with
joyful praise - wanders its golden path -
sinks silently into the sea.

Nielsen interpreted the sun's passage across the sky as a musical idea: the double basses' introductory, sustained *pianissimo* note is a symbol of the horizon. There are rustlings in the orchestra as the sun rises to be greeted by the horns singing, in unison, a characteristic Nielsen tune. The sun reaches its zenith, symbolized by a trumpet fanfare, and a *fugato* depicts the busy day. The sun sets, to the accompaniment of fragments of the morning song, and the overture concludes on the "horizon" note.

The critics were not uniformly enthusiastic after the first performance. For instance, the *Dannebrog* wrote, "One is easily blinded looking into the sun, and the task of painting it is such a formidable one that you can burn yourself in the attempt." *Adresseavisen's* critic made something of a blunder when he wrote, "One admires in particular the grandiose passages in which the composer has the brass group play themes from Gade's 'In the east the sun rises'," - a statement that can only surprise those who know Gade's work *Elverskud*, of which the mentioned hymn is a part. For many years *Helios* was the traditional broadcast greeting to the new year, played straight after the Copenhagen town hall bells had pealed midnight.

A Saga Dream Op. 39 FS 46 (1907-08)

Saga-Drøm is one of Nielsen's most attractive shorter orchestral pieces and one of the relatively few Danish works to have been inspired by the Nordic sagas. Nielsen had read in *Njal's saga* about Gunnar of Hlidarende. On a ride with his two brothers, Gunnar falls asleep, and dreams. One of the brothers wants to wake him but the other thinks Gunnar should be allowed to dream in peace. Once awoken, Gunnar relates his dream to his brothers: all three are attacked by wolves, which tear one of the brothers to pieces before Gunnar and the other manage to fight them off. Later, the three brothers ride on, but then they are indeed set upon by enemies, just like in the dream, and one of the brothers is killed before the others chase the attackers away.

Nielsen wrote a motto in the score: *Now Gunnar dreams. Let him enjoy his dream in peace.* The piece's measured, solemn character is probably partly responsible for its limited popularity, but it still constitutes a milestone in the composer's output, and Nielsen the modernist puts in an appearance in the peculiarly free cadenza in which flute, oboe, clarinet, bassoon, carillon and the first violins alternately improvise. *Saga-Drøm* got its first performance on 6 April 1908, with the composer conducting, and, not surprisingly, one of the critics could not resist the temptation: "Yes, why didn't you let him enjoy his dream in peace instead of putting it to music and playing it for an honourable audience - the work as such made a very poor impression."

Pan and Syrinx Op. 49 FS 87 (1917-18)

Nielsen was never really at home with programme music. Nevertheless, he did compose a number of short pieces for orchestra which may be described as programmatic, among them the *Helios Overture*, *A Saga Dream*, the rhapsodic overture *An Imaginary Journey to the Faeroe Islands* (1927) and *Pan and Syrinx* - all of them built upon non-musical ideas.

It was in 1918 that Nielsen, inspired by Ovid's *Metamorphoses*, the account of the nymph Syrinx' transformation, composed this "Scene from Nature", as he himself called it, for orchestra. In the programme notes for his "Composer's Evening" on 11 February 1918, at which the piece received its first performance (only five days after the score was completed), Nielsen wrote: "Amongst satyrs and nymphs in the wooded mountains of Arcady, Pan, the goat-footed god of the woods, catches sight of the nymph Syrinx and pursues her with her dance and his bleated adulation. Frightened by her unruly suitor she flees to a forest lake where she, unable to escape his pursuit, is turned into a rush by sympathetic gods."

Pan and Syrinx is clearly programmatic of form, strictly determined by the progression of events in the literary source. The work approaches French musical Impressionism to a degree quite remarkable for Nielsen, particularly the exceptionally refined orchestration. *Pan and Syrinx* may guardedly be called a Danish *Prélude à l'après-midi d'un faune*, and it is worth noting that Nielsen had in fact conducted Debussy's masterpiece some years earlier, at a concert of the Royal Danish Orchestra on 4 March 1913.



Erik Tuxen

At the bier of a young artist FS 58 (1910)

Nielsen was very close to the Neergaard family of the Fuglsang estate on the island of Lolland. The lady of the house was the daughter of the composer Emil Hartmann, and when her brother, the promising painter Oluf Hartmann, died in 1910, Nielsen composed for the funeral a brief, intense piece for strings, which can be played either by string quartet or by string orchestra. "Music knows not of lament," Nielsen wrote in his essay "Words, Music and Programme Music", and indeed *At the bier of a young artist* is not an expression of personal grief but more general and impersonal in its message.

Hymnus Amoris Op. 12 FS 21 (1896-97)

"The idea of portraying different ages in praise of the power of love, and of letting this power find its consummation and transfiguration in a reflection of the ethereal was my own, but I am deeply indebted to Dr. Axel Olrik, who in such a remarkable yet forceful fashion gave shape and colour to my blurred outlines, and to Prof. J. L. Heiberg, who further consolidated matters with his Latin translation. I hereby offer both my warmest thanks."

"My choice of Latin I feel is defensible by pointing out that the language is monumental and raises one above those excessively lyrical and personal sentiments which would be out of place in a depiction by large, polyphonic choir of a force as universal as love. Furthermore, the language is more singable than Danish or German, and finally - the strongest argument of all - the text repeats are more bearable in Latin". Thus read Nielsen's own comments to *Hymnus*

Amoris, his first work for choir with orchestra, composed four years after the first symphony in 1896. Nielsen's paean to love opens with a chorus for three-part children's choir, *Amor mihi vitam donat* (Love gives me life), whereupon a choir of mothers sings *Amor tibi vitam dedit* (Love gave you life). A young man and a young woman sing a duet to the text *Amor est votum meum* (Love is my craving), leading into a four-part fugue to the age of manhood, *Amor est fons meus* (Love is my fountain) for male choir. A distressed woman (solo soprano) sings, *Amor est dolor meus* (Love is my sorrow), and after a repeat of the fugue for male choir and an intermezzo for orchestra we hear the tribute to love of old age: *Amor est pax mea* (Love is my peace). The children's choir reappears at the close of the work as a heavenly choir with soprano and tenor soloists, in an apotheosis built upon the introductory theme.

Søvnen (The Sleep) Op. 18 FS 33 (1903-04)

The words to this, one of Nielsen's most rarely performed pieces, are by Johannes Jørgensen, one of the foremost Danish writers of poetry of his time. Nielsen did not simply compose the music for one of Jørgensen's poems but personally requested the writer - who he did not otherwise know - to write a poem on a subject he had chosen. This of course would not be the normal way of proceeding. The first performance took place in the Music Society on 21 March 1905, the day Nielsen was discharged from his duties as conductor at the Royal Theatre in Copenhagen. He himself conducted.

Like the poem, the work falls in three sections, of which the first and last represent the calm sleep

and the central section the nightmare. The critics were confused: "For a normally musical ear it can be difficult to comprehend just what lofty ideal the often feverish accumulation of shrill discords is to serve. According to the words, one movement it's expressing "joyful praise", the next the choleric temperament, and then again 'nightmare'." *Berlingske Aftenavis* on 13 November 1905, after a performance the previous evening. "He seems positively to want to make his music ill-sounding - one feels profoundly sorry for the poor choir." (*Dagens nyheder*, 22 March 1905), and "Sweet-sounding it isn't, but then it isn't supposed to be. This is King Vald... no, sorry, Carl Nielsen's wild chase" (*Vort Land*, also on 22 March 1905).

The Sleep was never to achieve outstanding popularity, but must nonetheless be considered one of Nielsen's most important vocal pieces.

Music for "Aladdin" FS 89 (1918-19)

The Royal Danish Theatre had asked Johannes Poulsen to stage the romantic work *Aladdin* by the poet Oehlenschläger, and he had come up with a stupendous production that was to be shown over two evenings. Nielsen had composed the incidental music but soon realized that the scenery and effects would drown out the music, so he washed his hands of all responsibility for the music and asked that his name be removed from the playbill. For this reason the music was not reviewed after the piece's premiere in February 1919. But later, Nielsen produced this orchestral suite which has become one of his most popular works.

The suite begins with the slow but steady Oriental

Festival March which in all its orchestral splendour outdoes just about everything else Nielsen wrote: oriental-sounding and yet Danish and Nielsenian. *Aladdin's Dream* and the Dance of the Morning Mists are transparent poetry, and the Hindu Dance is a successful piece of orientalism, but *The Market Place* in Isphahan bears the mark of a genius. Nielsen divides the orchestra into four groups which make their entry one by one and then play each their own music, but all at the same time. The effect is one of ordered chaos, a collage in which the composer with a sure hand depicts the atmosphere and noise of an oriental market. With this piece Nielsen forced his way into the front row of the avant-gardes - and without losing the popular touch. The Prisoner's Dance is heavy and sad of expression; the Dance of the Negroes builds up to sheer wildness.

Fynsk Forår (Springtime in Funen) (1921)

The *lyrical humoresque* Springtime in Funen was commissioned for a choir festival on the island of Funen. The subtle, touching words are by Aage Berntsen.

This work was to provide Nielsen with his greatest popular success. It has been performed innumerable times and is in the repertoire of most amateur choirs in Denmark.

The mild day is long and bright is the young lover's rather worried celebration of his chosen one - for does she really reciprocate his feelings? But then the beloved Ilsebil emerges from behind the hedge with food for the cat. She smiles at him, and it is as if the sun is shining straight into his heart.

Music for “Moderen” (The Mother) (1920)

In connection with the reunification of Southern Jutland with Denmark shortly after the end of the first world war, the Royal Theatre commissioned a festival piece from Helge Rode, the poet, who produced the fairy tale-like “The Mother”, a piece that was less than successful. Nielsen’s incidental music was to prove more popular: it includes a number of songs and a chorus, a march, some preludes and three flute pieces.

My lass is as fair as amber is a declaration of love to the blond Danish girl, but at the same time a sign of respect for the emancipated, strong-willed woman. The lover sings of the blond, blue-eyed girl whose smile is like the sun in May - even though she is perfectly capable of being fiery and tough when her dimples are hidden by a cloud. But when he looks into her eyes they turn warm and soft, and he rests in her spirit as in two welcoming arms: Princess Tove of Denmark!

The fog is lifting, for flute and harp, one of the classics of the flute repertoire, and is despite its brevity an excellent example of Nielsen’s characteristic tunefulness and harmonics. *So bitter was my heart* is the jester’s song of sorrow after bereavement. *The children at play* and *Faith and hope are playing* are for solo flute and flute and viola respectively.

The prelude to the seventh scene is based on the melody of the following chorus *Like a fleet ready to set sail* whose text portrays Denmark as a fleet of islands putting to sea. The sea may be harsh on the Danish islands, but at the same time we hear the name of Denmark ringing sweetly as on white wings. The Danish flag flutters over the isles as they set sail, and just as the Dane ploughs the

verdant earth, so he ploughs too the blue waves. The green beech, the light summer evenings, the song of the lark - and the Danish tongue, even and mild and fair, speaking of the good earth that puts bread on the table. The March is a Danish-sounding equivalent to the *Oriental Festival March* on “Aladdin”.

Music for “Tove” FS 43 (1906-08)

Nielsen composed incidental music to numerous plays. Ludvig Holstein’s romantic drama “Tove” had only a short run on the stage, but one of the songs, *We Sons of the Plains*, a patriotic song, remains popular to this day. The sons of the plains have dreams in their minds, and the dreams become songs which waft across the perfumed land in the summer night through which the bewitched Master Oluf rides.

Hunters’ Song is less well known. It sings of the pleasures of hunting in the beautiful Danish countryside.

Music for “Willemoes” FS 44 (1907-08)

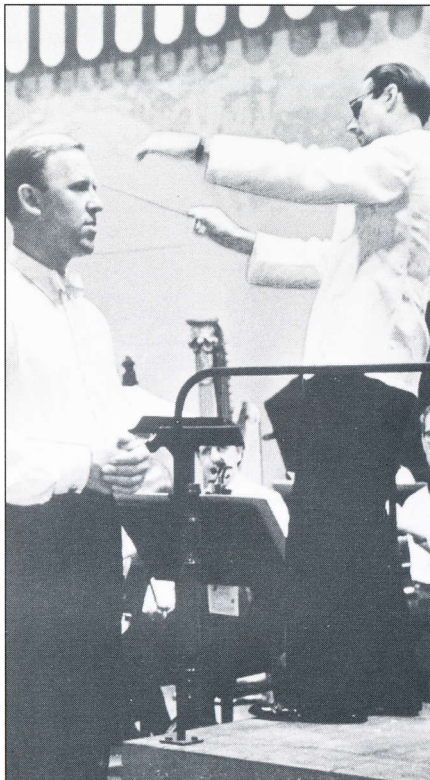
L. C. Nielsen’s drama about the maritime hero Peter Willmoes is today remembered only for this splendid celebration of “the sea around Denmark”. The sea, which surrounds Denmark to all sides, has planted the urge to travel in the Danish spirit, but the Danish mariner plying the oceans knows that Denmark, his home, awaits. The sea is like a mother - and therefore also intransigent and strict!



Svend Christian Felumb



Aksel Schiøtz



Aksel Schiøtz and Svend Christian Felumb at Tivoli

Emil Telmányi, 1892 - 1988, born in Arad, Hungary, made his debut at the age of 10. He studied in Budapest with Jenő Hubay and H. Koessler and toured Europe from 1911, appearing in Copenhagen for the first time in 1912 and more recently in the United States. He lived in Copenhagen since 1919, the year he made his conducting debut there: since then he has conducted throughout Scandinavia, Hungary, Germany, Poland, England and France. He started his own chamber orchestra in 1929 and taught at the State Academy of Music in Århus from 1940 to 1969. In 1918, Telmányi married Carl Nielsen's daughter, Anne Marie. As a violinist, Telmányi has attracted international attention with his invention of the so-called Bach bow, and has also made an important contribution to the revision of Nielsen's works.

Egisto Tango, 1873 - 1951, was Italian and already had a formidable reputation as a conductor at La Scala, the Metropolitan and the Budapest Opera, where he had directed the first performances of Bartók's ballets and only opera, when he in 1927 appeared at the New Theatre in Copenhagen at the head of an Italian guest appearance. He returned in the two following years, now at the Royal Theatre, where he was permanent guest conductor from 1930 to 1932 and thereafter permanently until his death. Besides opera he conducted a series of concerts with the Royal Danish orchestra and Radio Symphony. Whilst he was initially best known in Denmark for his performances of the standard Italian opera repertoire, he was to earn the gratitude of all Danish musical life for his understanding of Nielsen's music, and the opera *Maskarade* in particular.

Poul Birkelund, born 1917, trained with the illustrious Holger Gilbert-Jespersen at the Royal Danish Music Conservatory in Copenhagen and later with Marcel Moyse in Paris. He made his debut in Copenhagen in 1937. Between 1938 and 1943 he was a member of the Tivoli Symphony Orchestra and between 1943 and 1967 of the Danish Radio Symphony Orchestra - since 1944 as solo flutist. Birkelund was a co-founder of the Copenhagen Wind Quintet in 1950, and of the Poul Birkelund Quartet in 1954. In 1961 he started teaching at the Royal Music Conservatory; in 1966 he became a professor and was the rector of the Conservatory from 1971 until 1975. In 1961 Birkelund helped start the series of chamber music concerts at the Glyptotek Museum. He was awarded the Carl Nielsen Prize in 1989.

Thomas Jensen, 1898 - 1963, trained at the Royal Danish Music Conservatory from 1913 to 1915 with, among others, Carl Nielsen, and furthered his studies in Dresden and Paris. Between 1917 and 1919 he was the solo cellist of the Hälsingborg Orchestra in Sweden, and from 1920 to 1927 he played in the Tivoli Symphony Orchestra in Copenhagen. Thereafter he worked in Århus as conductor of the Philharmonic Society there and at Århus Theatre, and was in 1935 a party to the founding of the Århus Municipal Orchestra, whose principal conductor he was until 1957. During the summer he conducted at the Tivoli Concert Hall, between 1936 and 1948 as permanent conductor. Internationally, he earned a reputation as one of the leading Danish conductors of his time, appearing in London as early as in 1938 and later in Berlin, Sweden, Norway and the

United States. He conducted at the Edinburgh Festival in 1954. From 1957 he was principal conductor of the Danish Radio Symphony Orchestra.

As a recording artist Jensen won widespread recognition with recordings of Nielsen's symphonies, but he also recorded works by other Danish composers and by Sibelius. He was awarded the Carl Nielsen Prize in 1955. The present recordings in this Danacord Carl Nielsen Historic Collection, originating from concerts, are of considerable interest partly as testimony of the art of one of the most eminent Danish conductors of the middle of the century, and partly by virtue of their authenticity, Carl Nielsen having been one of Jensen's most influential teachers.

Ib Eriksson, born 1920, studied with Aage Oxenvad and others. He made his debut in Copenhagen in 1942 and was a member of Talmányi's chamber orchestra 1946 - 47, the Royal Danish Orchestra 1944 - 48 and thereafter of the Radio Symphony Orchestra. From 1956 he was the conductor of the Amateur Symphony Orchestra.

Mogens Wöldike, 1897 - 1988, was an organist and musicologist but developed into one of the leading conductors of his generation. He can take particular credit for having founded, in 1924, the Copenhagen Boys' Choir, but he also conducted for many years the Radio Symphony Orchestra with which he left his mark as an authoritative interpreter of Nielsen's music. He was awarded the Carl Nielsen Prize in 1957.

Erik Tuxen, 1902 - 1957, studied in Vienna and Berlin and worked with the opera in Lübeck between 1927 and 29. He first made a mark in Denmark with his own jazz orchestra, and he conducted the first Danish performance of "Rhapsody in Blue". He started conducting the Danish Radio Symphony Orchestra in 1936 and went on to perform with them in Edinburgh, USA, Amsterdam, Flensburg and Bergen. He also conducted orchestras in North and South America.

Ruth Guldbæk, born 1919, initially trained to be an actor, but took up singing and furthered her studies in Switzerland, Italy and Austria. In 1946 she came to the Royal Danish Opera in Copenhagen and made her debut the following year as Zerlina in *Don Giovanni*. She made guest appearances at Covent Garden in 1951, 52 and 54.

Ellen Margrethe Edlers, 1919 - 1981, trained with Signe Becker and Hertha Bjørvig. She had her concert debut in 1949 and after studies at the Opera Academy 1948 - 51 she was engaged as a soloist by the Royal Opera in 1953 and remained there until 1971.

Niels Brincker, born 1922, was during his childhood a member of the prestigious Copenhagen Boy's Choir. After two years at university he joined the chorus of the Royal Danish Opera, becoming a soloist there in 1954. Brincker has performed as soloist throughout Denmark.

Niels Møller, baritone and later tenor, was born in 1922. He trained with Anders Brems before joining the chorus of the Royal Opera in 1948.

His debut as Figaro in *The Barber of Seville*, took place in 1953. Møller has toured widely in Europe, particularly in Wagner and Strauss - he regularly sang in Bayreuth between 1960 and 1968. From 1977 to 1983 he was Director of the Opera at the Royal Theatre in Copenhagen.

Holger Nørgaard, born 1917. After qualifying as a doctor of medicine he trained his voice with A. Garde, his debut concert taking place in 1945. His opera debut in *Fidelio* took place in 1948. He has appeared as soloist throughout Denmark.

Niels Juel Bondo, born 1924, joined the chorus of the Royal Opera in 1949. He made his debut in 1952 and was permanently engaged in 1956. He studied with Prof. Weissenborn in Berlin and with Carl Ebert in Glyndebourne in 1957.

Johan Hye-Knudsen, 1896 - 1975, played the cello in the Royal Danish Orchestra 1922 - 26 and was conductor at the Royal Theatre from 1925 to 1930 and from 1932 until his death. He composed an opera and a symphony, but his most important contribution was his many years as conductor of opera and ballet at the Theatre, where Wagner and Tchaikovsky were his favourites. Hye-Knudsen also conducted numerous symphony concerts with the leading Danish orchestras.

Svend Christian Felumb, 1898 - 1972, studied at Copenhagen University, but learned the oboe in Paris and made his Copenhagen debut on this instrument in 1919. He played in orchestras in Paris and New York and was a member of the Royal Danish Orchestra from 1924 to 1947. He

started conducting in the Tivoli concert hall as early as in 1932, and became head of music there in 1947. He taught at the Royal Music Conservatory in Copenhagen from 1932 to 1960, from 1953 with the title of professor.

Holger Gilbert-Jespersen, 1890 - 1975, studied at the Royal Music Conservatory in Copenhagen and in Paris. He played in the Royal Danish Orchestra from 1927 until 1956 and taught at the Royal Conservatory from 1927 until 1961, from 1959 as a professor. As a chamber musician he played in the Wind Quintet of the Royal Orchestra, in the Danish Quartet and in the Wind Quintet of 1932. He was awarded the Carl Nielsen prize in 1954.

Aksel Schiøtz, 1906 - 1975, was as an artist and political figure a unique case in Denmark. He made his debut late, in 1938, having first read English and Danish to degree level and then gone on to teach at a high school. At the same time, though, he had trained his voice - with Agnete Zacharias, John Forsell and Waldemar Lincke, and one year after his debut he made his first stage appearance as Ferrando in *Così fan tutte* at the Royal Theatre in Copenhagen. But even though he was later to appear in Hartmann's *Liden Kirsten*, and broke through internationally when in 1946 he sang Male Chorus at the first performance of Britten's chamber opera *The Rape of Lucretia* at Glyndebourne, alternating with Peter Pears, it was not as an opera singer he was to make his mark. In 1948 he toured the USA, in 1949 he appeared at the Edinburgh Festival, and went on to perform in Europe, North Africa and in the USA again. Illness was to restrict his career

somewhat in the years after the war, but after a break he resumed his activities, though increasingly as a teacher rather than performer. In 1955 he settled in North America, taught at the Music Academy in Toronto and later became a professor at the University of Minnesota. Upon his return to Denmark he was appointed professor at the Danish Teaching College.

As a concert and *Lied* singer Schjøtz scaled heights few others have reached, and during the 1940 - 45 German occupation of Denmark he was to achieve a measure of political success as well. His renditions of the Danish repertoire came to stand as a symbol of national life and a manifestation of resistance to the enemy occupation forces. He gave concerts for audiences numbering in their thousands, and his recordings of Danish songs sold in large numbers and were standard features of radio broadcasts. His diction and interpretation elevated Danish song to a high artistic level such as also characterized the rest of his repertoire. The remaining Aksel Schjøtz Nielsen recordings will be presented in Vol. 6.

Mogens Wenzel Andreasen
Translation Per Sommerschild

Vol. 1. Symphonies.
DACOCD 351 - 353 (3 CD)

Vol. 3. Opera
DACOCD 357 - 359 (3 CD)*

Vol. 4. Chamber Music
DACOCD 360 - 362 (3 CD)*

Vol. 5. Keyboard Works
DACOCD 363 - 364 (2 CD)*

Vol. 6. Songs and Choral Works
DACOCD 365 - 366 (2 CD)*

**) To be released in 1995*

The Danacord Carl Nielsen Collection contains the major historical recordings of the Danish composers works in all genres. Many of these recordings were previously released on LP by Danacord (among them the 6 symphonies that won the prestigious GRAMOPHONE Record Award in 1985) and came from the Denmark Radio Archive. The concept of the present six volume compact disc series was planned by Hans Hansen, the late Carl Møller and Axel Pless of Denmark's Radio Archives. Without their original efforts we could not have issued this collection. In order to make the most of the new digital media we have based this new compact disc series on the original master tapes kindly supplied from Hans Skaarup of Denmark's Radio Music Department and the original 78 r.p.m. recordings in the collection of Arne Helman. Great care has been taken in restoring the sound by Andrew Walter and Paul Baily at the Abbey Road Studios in London and by Eyvind Rafn, DigiSound in Copenhagen with the final digital preparation to CD by Krister Olsson, StageTech in Malmö, Sweden.

A major part of the costs for the sound restoration were generously funded by the Statens Musikråd, Carl Nielsen og Anne Marie Carl-Nielsens Legat and Gangstedfonden to whom we express our gratitude.

Jesper Buhl

Carl Nielsen

1865 - 1931

DACODC 354

[1] **Violin Concerto** 33:43

Emil Telmányi, violin

Egisto Tango, conductor

Recorded June 3-7, 1947

[5] **Flute Concerto** 17:08

Poul Birkelund, flute

Thomas Jensen, conductor

Live Concert Tivoli, May 29, 1958

[8] **Clarinet Concerto** 25:12

Ib Eriksson, clarinet

Mogens Wöldike, conductor

Live Concert, May-19, 1954

Transferred from tape and 78s and digitally remastered,
at Abbey Road Studios, London, by Andrew Walter & Paul Baily,
at DigiSound Studios, Copenhagen, by Eyvind Rafn and
at StageTech, Malmö, by Krister Olsson.
Executive Producer: Jesper Buhl

Danacord Records

Gernersgade 35

DK - 1319 Copenhagen DENMARK

dang
(CD)

DACODC 355

[1] **Little suite** 14:35

Live Concert, October 16, 1956, Stockholm

[5] **Helios Overture** 12:27

Live Concert, October 4, 1956

[6] **Saga-Drøm (A Saga Dream)** 9:03

Erik Tuxen, conductor

Live Concert, March 3, 1957

[7] **Pan and Syrinx** 7:16

Live Concert, February 16, 1959

[8] **At the bier of an artist** 5:03

Live Concert, January 12, 1958

[9] **Hymnus Amoris** 19:49

Thomas Jensen, conductor

Live Concert, Tivoli, May 29, 1958

Carl Nielsen

1865 - 1931

DACODC 356

[1] **Søvnen (Sleep)** 17:25

Johan Hye-Knudsen, conductor

Live Concert, November 19, 1953

[2] **Music for "Aladdin"** 20:26

Svend Chr. Felumb, conductor

[9] **Den milde dag er lys og lang** 2:08

Aksel Schiøtz, tenor

[10] **Tågen letter (The fog is lifting)** 3:07

Holger Gilbert-Jespersen, flute

[11] **Min pige er så lys som rav** 2:21

[12] **Så bittert var mit hjerte** 3:35

Aksel Schiøtz, tenor

[13] **Børnene leger** 1:48

[14] **Tro' og håb spiller** 1:58

Poul Birkelund, flute

[15] **Prelude to Scene 7** 2:41

[16] **Sønt en rejselysten flade** 1:13

[17] **March** 4:05

[18] **Vi sletternes sønner** 3:11

[19] **Jægersang (Hunters' Song)** 2:58

[20] **Havets Sang (Song of the Sea)** 2:40

Aksel Schiøtz, tenor

Herman D. Koppel, piano

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Carl Nielsen Collection Vol. 2

MONO

II.

Carl Nielsen

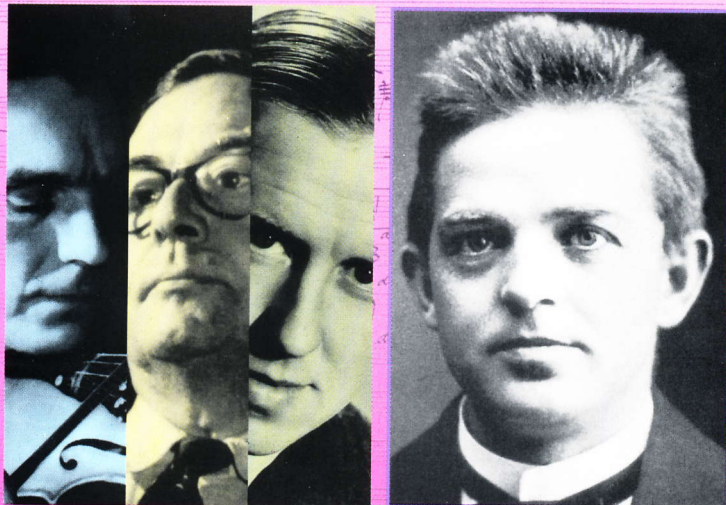
Concertos · Orchestral Works

Hymnus Amoris · Aladdin · Incidental Music

Emil Telmányi · Thomas Jensen · Aksel Schiøtz

Poco adagio.
Alto I Flute
Clarinet I
Flute II
Violin solo

noce coll.
noce accel.
a tempo



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2

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Carl Nielsen

1865 - 1931



Carl Nielsen

1865 - 1931

DACODD
354-356

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76:22
68:54
70:18
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DIGITAL AUDIO

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